

Screenplay

INT. DAY, CAR DRIVE, EXT. RURAL AMERICA

Todd Wright is riding with a co-worker, Frank. Rows of corn fields go by as they cross through a rural area, driving away from the city. They arrive at an old house.

EXT. DRIVEWAY, DAY

Todd and Frank drive slowly through the driveway. In the driveway are a truck and van. The van is blocking the driveway ahead.

TODD  
Just park behind that van. I think  
we can back out later.

FRANK parks the car, puts the windows down, then turns off all but the radio.

FRANK  
Ugh, it hot at hell out here. I'll  
be glad when your car gets  
repaired.

TODD  
You want to wait out here, or come  
inside?

FRANK  
Who is this guy you're  
interviewing?

TODD looks down to his notes.

TODD  
Umm... Scott Camden, rescued a kid  
that fell in a lake at City Park.

FRANK  
Aah, sounds like a back page story.  
I think I'll wait in here.

TODD  
Okay, it shouldn't take long.

TODD exits the vehicle and looks up at the home. It is a spooky looking home. He looks down at his folder to make sure he has everything, then approaches the front door. It is already slightly open. He decides not to intrude and knocks. He waits a moment, then knocks again.

(CONTINUED)

TODD  
(to the inside)  
Hello? Is anyone in there?

A voice can be heard from inside, talking to another person. It then, gets louder. A voice from inside emerges.

VOICE FROM INSIDE  
Who's out there?

The voice inside is the voice of a man from the country - slow, low and with a slight accent. He speaks slow with lots of pauses. (Think Michael Parks)

TODD  
It's Todd Wright from the paper. I left a message for you about our interview. (waits for an answer) My secretary told me you called back and said to come by.

A shape of a man in the darkness begins to take shape in the crack of the door.

VOICE FROM INSIDE  
What paper did you say you were from?

TODD  
The Sentinel. Sorry, I'm always arrive early for my interviews.

The door creaks open. A man, roughly in his 30s, opens the door.

SCOTT  
Yeah, I didn't expect you so soon, I guess.

TODD  
My apologies.

SCOTT  
Well, come on in then.

TODD enters the house. FRANK sees TODD enter, turns up the radio, then reclines all the way back in his chair.

INT. SCOTT'S HOME

SCOTT leads TODD into a slightly messy kitchen. Dust is apparent in this dimly lit old home.

SCOTT  
Go ahead, have a seat.

SCOTT points at a chair tucked under a small, round kitchen table. Todd pulls it out and takes a seat.

SCOTT  
Can I get you something?

SCOTT opens the refrigerator.

SCOTT  
I've got, umm, some juice, milk...

TODD  
I'll just have a glass of water.

SCOTT closes the refrigerator, then opens a cabinet. TODD prepares his notes and a tape recorder - classic style with a small tape. SCOTT closes the cabinet, then opens the one next to it. He pulls a glass from it, then puts it under the faucet and turns on the tap water. He turns off the faucet, then makes his way to the table, puts the glass down and pulls out the seat across from TODD, sits. There is a silence for a moment.

SCOTT  
Are you sure we haven't talked on the phone or nothin'?

TODD  
No, can't say that we have.

SCOTT  
Okay. It's just I forget sometimes, when it comes to phone conversations. (beat) So what is it you came to ask me about?

TODD  
I'm sure you've told this story a couple times now.

SCOTT  
Let's just pretend I haven't. Like you're my first interview.

(CONTINUED)

TODD

Oh, okay. Well, tell me what was going through your mind?

SCOTT doesn't speak up for a moment, and doesn't react at all really. He smiles slightly, and leans in.

SCOTT

Todd, right?

TODD

Yes.

SCOTT

Like you said, I have told this story a couple of times now. All the basic stuff, you already know that, right?

TODD

Of course.

SCOTT

Then go ahead and tell your tape recorder the basics, and I'll fill in the blanks.

TODD

Oh, okay, well, umm... I am sitting here with SCOTT Camden, the man who rescued the little boy from the lake in City Park, and I'm, umm..

TODD shakes his head as he comes up with more to say. SCOTT sits and listens with his chin up and turning his ear toward Todd.

TODD

Here to, umm... Get the details - the bottom line and all of that. I think that's all I know, so I guess I'll start from the top then. My first question is, what brought you to the park that day?

SCOTT smiles slightly again.

SCOTT

Good thing this isn't live, brother. Gotta get your words together.

SCOTT puts his elbows on the table and looks off to the side.

(CONTINUED)

SCOTT

I often visit City Park when I'm in the city. Sometimes I fish, but that day I was just eating up some time.

TODD

At what point did you notice the boy?

SCOTT

Todd, have you been to City Park?

TODD

Yes.

SCOTT

Well, you know, it's not a big lake at all. I saw the boy, and I'd say he was about forty or fifty yards away. He was making a spectacle of himself already, just running along the edge, torturing the ducks. Well, I'd say he ran too close to the edge and slipped right in. The young couple walking by laughed when they saw that, but I saw the way he fell in and hit his head - he was hurt. So I went in after him.

TODD

Just like that?

SCOTT

Yeah. Just like that. The rest is history. (beat) So...

SCOTT looks behind TODD, hits the table or armrests, then gets up from his seat.

SCOTT

That just about wraps it up, no?

TODD

Actually, I have a few more questions if you don't mind?

SCOTT looks over TODD as he sighs a little bit. TODD looks back and sees a silhouette just move out of view.

(CONTINUED)

TODD

Oh, is that your wife?

SCOTT

My wife?

TODD

Oh, sorry, I just assumed you were married. Am I keeping you from company?

SCOTT

Yeah, so if we could do this over the phone or something...

TODD

It'll just take a minute.

EXT. OUTSIDE THE HOME

FRANK is laying back in his seat. The sound of a van door slides opens. FRANK sits up in his seat, and sees a man, not SCOTT or TODD, pick up a large object in a white sheet. It appears to be bloodied. The man tosses it into the van. The man, shuts the van door as FRANK lays back down in his seat quickly. He lays there for about 10-15 seconds, breathing heavy. His eyes seem to not know what he saw. FRANK slowly leans back up to see if the man is there. There is nothing. Suddenly, there is a knock on the passenger side roof. The man peers in at FRANK.

INT. KITCHEN

TODD and SCOTT continue sitting at the table.

TODD

Now do you have any training as a lifeguard or anything else - any history of rescues?

SCOTT

Nah, man, it was just one of those things, I suppose. Just acting on impulse.

TODD

Wow, that boy was quite lucky then.

SCOTT

Yeah, he was fortunate. Wouldn't you have done the same?

(CONTINUED)

TODD

I... I would like to think I would.

SCOTT

Have you ever been in a situation like that?

TODD

I don't want take up any of your time with that.

SCOTT

Come on, I insist. I live for stories.

TODD sighs and looks down for a moment at the sheet in front of him.

TODD

There was a... an accident, where I was involved - like four cars were. I wasn't hurt.

TODD shakes his head as he remembers the incident.

TODD

I called 911 immediately. I knew it was bad when I looked out my window. I got out of my car, the car in front of me was upside-down. All the traffic behind me had stopped. It was so quiet. That car that was upside-down - the windows were still in place, but they were cracked and it was dark. I couldn't see in, but I saw a pool of blood forming, coming out of the cracks at the base of the window. I was ready to help, I was. But when I saw that, I couldn't take another step. The next thing I remember was a paramedic waking me up. They said I must have hurt my head, but I knew it was me freaking out from what I saw.

SCOTT

You don't care for the sight of blood, eh?

TODD

I didn't want to see the person after they bled that much. That was the image in my head.

(CONTINUED)



SCOTT  
So your impulses failed you?

TODD  
Yeah, I suppose they did.

SCOTT  
Todd, impulses are like long term reflexes. By the time it's all over, you look back and wonder who took control of you - who did those things? Sometimes, you just have to let them do what they do. Embrace your impulses and you shall survive.

TODD  
That'll actually be a great quote to put in this article.

SCOTT  
True, it would. But that one's for you to take home as well.

TODD  
Now, you mentioned the couple next to you...

The man from outside, LONNIE, runs into the next room, the comes into the doorway. He waves SCOTT to come.

SCOTT looks at LONNIE, then back to TODD.

SCOTT  
This will just be a moment.

SCOTT gets up from his chair, then walks with Lonnie into the next room.

LONNIE  
I didn't know what to do...

The door shuts behind them. TODD looks down at his notes, then gets up to stretch his legs. He walks over to the window overlooking the driveway. FRANK's driver door is open. FRANK's hand is touching the ground, covered in blood. A pool is forming on the ground where his hand is. TODD begins to panic as he backs away from the window. He looks at the door where SCOTT and LONNIE exited, then walks to the window again to look back outside. TODD sees them walking up to the car. SCOTT looks into the driver's seat, then at the house and spots TODD. TODD is now completely startled, and runs back into the kitchen. He begins to look through the

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cabinet drawers for a weapon, and ends up finding a butter knife. He runs out of the kitchen and into another room. He hides by the door with knife in hand. SCOTT speaks up from the other room.

SCOTT

Hey Todd, come back in here. Let's finish up this interview.

TODD stays behind the door, scared for his life.

SCOTT

Your friend out there - he freaked out man. My idiot partner did what he had to do. He ain't dead, Todd, so come on out and we can save him. Let's make a deal. You can leave, but I want all your information, just in case you talk. Sounds good, right? I know you ain't gonna talk.

LONNIE comes in behind SCOTT.

SCOTT

(quietly)

Go around back, shoot 'em through the window if you have to.

LONNIE nods, then runs out of the house.

SCOTT

(to TODD)

Come on, I'm not normally this generous. I'll give you to the count of three to come out of that bedroom - Or I'm coming in.

TODD holds the butterknife with both hands near his chest as he contemplates his next move.

SCOTT

One...

About three seconds go by.

SCOTT

Two...

From in the bedroom, TODD hears a body fall to the floor. TODD holds his breath to try to hear what's going on. Footsteps come closer to the door. A new voice speaks up.

(CONTINUED)

REAL SCOTT  
Is someone in there? If you're with  
this fella robbing my house, I feel  
obliged to let you know I'm  
packing, so why don't you come on  
out?

TODD shouts from within.

TODD  
I'm coming out!

TODD opens the door with his hands up, butter knife in hand.

REAL SCOTT  
You don't look like you're with  
this guy.

REAL SCOTT looks up at the knife.

REAL SCOTT  
Are you making toast in there?

TODD  
Oh... no. I'm Todd Wright with the  
Sentinel.

REAL SCOTT  
Oh yeah. You must've come early.

TODD  
Yeah.

REAL SCOTT  
What an exciting week for me.

TODD  
You're a true hero.

REAL SCOTT  
No, I just do the right thing. I  
believe good people will have good  
things happen, and, well, the bad  
people will get what's coming to  
'em.

LONNIE appears in the window and begins to fire inside. REAL  
SCOTT is struck. TODD grabs the gun out of REAL SCOTT's hand  
and fires at the window.

INT. AN INTERVIEW IN A RADIO STUDIO

The same minitape player is running, playing the gunfire sounds from the incident. It runs out of tape, as the gunfire is occurring.

INTERVIEWER

And that's the end of the tape.  
It's truly a miracle, that you  
survived to tell this story and  
that our listeners got to hear the  
actual sounds from the event. Tell  
me, what was going through your  
mind when the gunfire started?

There is a pause while we wait to see who is being interviewed.

SCOTT

Well... (beat) I knew I had to get  
over to my neighbor's house as fast  
as possible. I knew he had a kid in  
the house, so it was my first  
priority to check on her/him. I  
went through the kid's window. Out  
there we seldom lock doors and  
windows. I climbed through there  
amidst the gunfire. I protected  
him/her till the gunfire was over.

As he describes the story, his voice is normal, no longer masking to sound like Scott Camden. Now it is apparent that he was doing his best to sound like REAL SCOTT for TODD. We see SCOTT (fake) get up from the floor next to TODD and REAL SCOTT who are dead on the floor. Jump to outside, SCOTT looks at LONNIE's body laying in the grass. Jump to SCOTT walking up to REAL SCOTT's car, looking inside. He reaches inside and gets the kid and holds him/her.

SCOTT

As you know, the whole scene was  
grim. I took the kid out of there  
and we waited across the street at  
my place for the authorities to  
arrive.

INTERVIEWER

It's an amazing story. Did they  
ever find the other criminal  
involved?

(CONTINUED)

SCOTT

No, I don't believe they did.

INTERVIEWER

I understand you didn't know your neighbors very well.

SCOTT

Not well. I had met Mr. Camden when I moved across the street a few years ago, but I talked to his wife every once and a while doing yard work.

INTERVIEWER

It's sad that the child's father could not be saved, and the mother was found in the van, wrapped in bedsheets. The child is fortunate to have had you come to his/her rescue.

SCOTT

I just embraced my impluses.

INTERVIEWER

Well James Scott - you are a true hero.

CUT TO BLACK. END.